JOHN ALVEY TURNER'S
MUSICAL MONTHLY

KEYNOTES

(With which is incorporated the "BANJO MONTHLY" and "MANDOLINE LIBRARY."

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Vol. IV. No. 44 JANUARY, 1911 PRICE FOURPENCE

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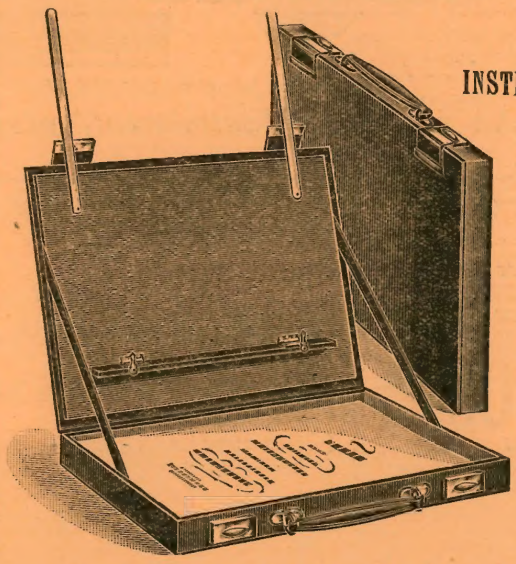

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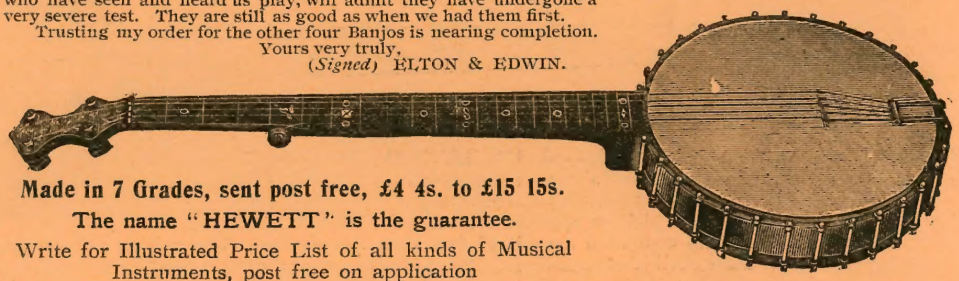

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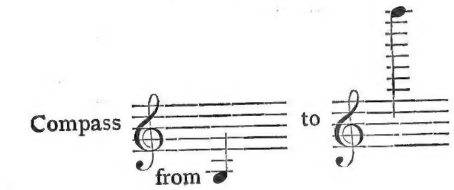

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Current News, Items of Interest, &c., &c.

EDITORIAL.

GREETINGS to our readers, and the sincerest wish that Nineteen Hundred and Eleven will prove to each one a better year than its predecessor. What the future months may bring we can only hope will be the best, and that our mutual interests may progress accordingly will be the aspiration of all.

While we cannot foretell what lies before us, we can at least profit by the experience of the past, and in one way especially there seems room for an improvement which is largely in our own hands. We refer to a better spirit prevailing amongst us generally. We cannot all be expected to think alike, nor accept the dictum of any one, whether he be writer, teacher, maker or whatever his position. But we *can* give him the credit of his opinions, and by examining for ourselves, possibly gain some good by what we see.

Another way is in not taking it as a foregone conclusion that any one person's writings or views are actuated by the worst of motives. A more generously disposed feeling towards others working in the same field will lead to the whole work being healthier and better appreciated, therefore, to the advantage of everyone concerned.

BATH.—At the Pump Room on Christmas Eve, special matinee and evening concerts were featured, and amongst the artistes engaged, Miss Elsa Leigh and Madame St. Elmo proved to be most successful in Mandoline solos and Recitals respectively, and together in Mandoline and Guitar accompaniments to appropriate carols sung by "Les Masques." The Bath "Bladud" commented—"The Mandoline playing of Miss Elsa Leigh was brisk and distinctly good. It was no ordinary common place Mandoline music, which the audience listened to, and for this all were grateful. . . ." The conductor of the Municipal orchestra added his congratulations on the undeniably good reception accorded to Miss Leigh.

FORTHCOMING CONCERTS.

LADBROKE BANJO ORCHESTRA.—For the forthcoming Annual Concert of this Orchestra, at Kensington Town Hall, on Thursday, January 12th, 1911, the artistes engaged include Messrs. Olly Oakley, Joe Morley, Francia and Obregon, with Miss Ruby Wilson and Mr. Wilson James as vocalists. The Banjo Club and Banjo, Mandoline and Guitar Orchestra will contribute numbers from their respective repertoires, so the support of those interested in our instruments should be assured.

GLASGOW.—Mr. James Watson's next grand Banjo, Mandoline and Guitar Concert is announced for Wednesday, February 8th, at the Athenæum Hall. We are informed that the advance booking already exceeds that for any of Mr. Watson's previous successes, and, judging by the preliminary announcements to hand, subscribers should be well satisfied with the programme provided. Solos, duets and quintettes for Banjo, the Mandoline and Guitar Band, and Banjo, Mandoline and Guitar Orchestra, will be diversified by vocal selections contributed by various singers.

SIXTEENTH CENTURY MUSIC.

By JEAN BERTRAND.

ENGLAND was not always an unmusical nation. Indeed, before the great decline which set in about the middle of the Seventeenth Century (and which has lasted until our own times), it was truly a nation of musicians.

The Elizabethan period has been called the golden age of musical art in England, and the true love and knowledge of music was then more widely diffused amongst all classes of the people than it has ever been since in this country.

So common was the ability to sing or play, that according to Thomas Morley in his "Plaine and Easie Introduction to Practical Musicke" (as well as other authorities) at any kind of social gathering vocal and instrumental music was invariably a most important feature of the entertainment, and it was not performed by hired musicians—oh no! everyone of any education at all was then a musician, and so it was the usual custom to pass round to each guest his part to sing (at sight), and if it transpired that one was present who could not do so, his ignorance of such an elementary social accomplishment was regarded with amazement! Even later, in Samuel Pepys' time, the serving boy who cleaned his boots was able to accompany songs upon the theorbo (or large lute), and all his female servants sang and played upon the harpsichord; and in every barber's shop there was a plectral instrument called a "Cither," kept for the use and entertainment of customers awaiting their turns for a shave!

Moreover, the art seems to have existed then in a very pure atmosphere free from the contaminating commercial influences which to-day bid fair to destroy and annihilate eventually all art, all love, and all truth.

The musical art of that time was a sincere and whole-hearted striving for beauty. And what a vast number of delightful composers did the age produce:—

Christopher Tye, John Merbecke, Thomas Tallis, William Byrd, Thomas Morley, John Dowland, Orlando Gibbons, John Wilbye, John Benet, Thomas Weelkes, Thomas Ford, John Hilton (a remarkable array of Thomases and Johns), the great Henry Purcell, and hosts of others so numerous that it were impossible to mention the half of them.

These admirable musicians left behind them a great wealth of musical works, some very learned and intricate, some very noble and dignified, some very sweet and simple, and nearly all very delightful, but alas!—since the great decay—neglected and forgotten!

Here and there some earnest one tries to rescue some of them from dusty oblivion in the libraries of ancient public institutions, private collections, etc.

These noble works are sought for and loved and cherished by a few enthusiasts, but to the rest of this artistically depraved and undiscriminating generation the music of the sixteenth and early seventeenth centuries speaks in vain in a tongue not comprehended. Amongst this mass of forgotten treasure there is an immense number of songs with accompaniment for the lute, spinet or viols. Many of these are the most exquisite little gems imaginable, and all of them are full of charm.

He who is so fortunate as to wander in spirit into the enchanted valley of the artistic past, and who shall come under the quaint and faery spell of this delectable music will be evermore fascinated by its wonderful grace and beauty. The lute, like the guitar, was tuned in fourths (and the viols also) with the exception of a third between two of the middle strings, the only difference being that on the lute this interval of a third was usually between the third and fourth strings instead of being between the second and third as on the guitar.

From this it will be seen that lute music can be very easily arranged for the guitar, and much of it can be played without any alteration at all.

Some day, perhaps, it may be considered worth while to disinter and re-write in modern notation these forgotten works of genius; they have to be re-written for the modern reader, because nearly all music for the lute, guitar, viols, and similar instruments, was then written according to a peculiar system of notation called "entablature."

It was written upon five, six or seven lines, which represented, not sounds, but the strings on the instrument, and upon the lines were placed figures or letters to show at which frets the strings were to be stopped.

The value or duration of the notes was indicated above, or below, by signs resembliug the tails of quavers and semiquavers.

The worst point about this rather clumsy system was that it never became properly "standardized," for both the tuning of the instruments and the signs of the entablature varied considerably at different times and in different countries; for instance, in England the top line of the entablature might stand for the first string of the instrument, while in Italy it would indicate the lowest or last string, and then there was always some doubt as to what tuning was intended to be understood.

This ambiguity makes it quite a difficult task sometimes to interpret these old entablatures. The system died out together with the Lutes, Viols, and other instruments for which it was principally used.

For the rendering of the sixteenth century music, the Guitar is quite the most suitable instrument which remains in use (but there is a fair number of enthusiastic musical antiquarians who still practise the ancient instruments). The modern Pianoforte is entirely out of keeping with the inner spirit of that dainty tone fabric, and the ancient music seems to lose nearly all its beauty when played upon an instrument so different in character to those for which it was written.

The instrumental pieces called fancies, galliards, pavans, rounds, and so forth, and originally intended for Lutes and Viols, could be most fittingly performed by a combination of Guitars, Mandolines, and muted Violins, etc., and, if a Harp could be included, so much the better.

Arrangements of some of this old-world music for some of our Guitar and Mandoline orchestras would, undoubtedly, make some very interesting not to say novel, items on a concert programme, and would, I think, be found to be no less enjoyable, for this music, besides being in itself excellent, is so appropriate to such instruments that nothing more effective has ever been written for them.

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Effective arrangements made for Mandoline and Guitar Orchestras.

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THE LUTON MANDOLIN BAND IN LONDON.

TO Mandolinists and Guitarists the special item of importance at the Concert at Kensington Town Hall on December 9th was the appearance of this famous band, *the* one of all Britain who had the courage of their convictions that they could compete on equal ground with the lions of many a continental Mandolin "concours." That they have on more than one occasion returned as conquerors is a matter of history in the annals of the life of the instrument in this country, so, the announcement of their acceptance of this engagement to play was gladly received by many who naturally prefer to form their own opinion. The programme showed only one number to be given, and this to conclude the first part of the concert, so, as there were no other orchestral items, the audience had an undivided opinion to make. After the stage seating arrangements were made and their gilt-wreathed banner placed in position, the members took their places, bringing with them a variety of instruments, to some of which a good proportion of the audience were unfamiliar. Lutes, Guitars, Mandolas, Mandolins, a Contra-bass Guitar, and a Harp were soon in readiness, and Mr. Philip J. Bone's entry as conductor was the signal for a hearty welcome.

A moment's hush, and the first few bars told us here was something out of the ordinary. The piece selected was an Overture by Brocca, and had been specially composed for Mandolin Orchestra. It was the first performance of this work in England, and that it should be full of the effects which are most suitably rendered by plectral instruments was not a matter of surprise, it was more noticeable that there were the instruments and the players to produce them. It was no great number of performers all playing the same part, with one or two Mandolas and Guitars hidden and unheard in the background, such as we were familiar with only a year or so ago. There were only about twenty in all, but each seemed to play with the conviction that on her or his individual work the success of the whole lay.

It was seen that Mr. Bone had memorized the whole of the music, only one point of many that spoke of the serious light in which the work had been rehearsed.

A perfect response to his baton gave us such effects of light and shade, of swelling from softest whisper, through storm and torrent, then dying away as a gentle breeze, with no particular parts in evidence, but just a harmonious whole such as we have heard from nothing of its kind here in London before. Purity of tone, perfect balance, expression, seem to be three primary points in view when the Luton Mandolin Band meets for practice. The sooner we can hear them again the better for Mandolinists at large.

MANDOLINE INTERESTS.

By PENNA.

A FRIEND was kind enough to send me the other day an advertisement which had recently appeared in his local paper, and read :—

MANDOLIN for Sale, perfect condition ; sacrifice, 3s. 6d.

He asked whether it was some "dodge" to capture "pupils" ?

It may be, but if not it certainly suggested anxiety on the part of its owner to part with an unpleasant reminder of misspent money and thwarted musical ambitions.

Probably it was priced at more than its intrinsic value, and whatever its "perfect condition" may be intended for, surely no Mandolinist would care about "sacrificing" 3s. 6d.—unless as an awful example "to point a moral and adorn a tale"—or for conversion into a ping-pong racket or crumb scoop. It is more than likely another result of the evil of cheap imitation on the one hand, and an indefinite naming on the other.

✣ ✣ ✣

At the present time we have three quite distinctly constructed models, all known under the one name of "Mandoline," and all tuned in the Italian system. Readers will hardly need reminding that these are (1) the ordinary bowl-shaped—Neapolitan and Roman—descendants from the "Tambour" introduced into Italy over four hundred years ago, and recognised and played all over the Continent at the present time as *the* Mandoline (or *Mandolin*), after centuries of experiment by acknowledged artists in musical instrument construction.

Then we have (2) the compromise between the bowl-shaped body and the Violin, in which the system of modelling the back and front is carried out on the lines and ideas of the great Violin makers, and (3) the flat backed variety, also of comparatively recent introduction, and largely the product of British workshops until its imitation in countless thousands by German factories.

✣ ✣ ✣

It is easy to see the idea of the adaptor in his search for improvement in tone or in saving of labour, but, having altered the shape entirely and practically evolved a distinct instrument, would it not have been more consistent to have given it a name of its own? If the new ideas *are* better than the old, why keep the old name? Surely the fact of being strung and tuned in a similar way is no argument, neither does the use of a plectrum decide the matter. There is practically no reason why the Balalaika should not be tuned and played as a Domra—nor a Domra as a Balalaika, for both have the same number of strings—but no one confuses the two, simply because the Balalaika has a triangular soundboard whilst that of the Domra is circular. Why then should not the name of "Mandoline" apply to the model of the country of its origin—as it is accepted and understood as such in a musical sense on the continent—and distinctive names be given to varieties which differ entirely from it in construction ?

✣ ✣ ✣

We need not worry ourselves in this connection with the time honoured argument as to whether or not we are a musical nation, but at the same time there seems a wonderful amount of conservatism—if not of prejudice—in the matter of flat backed Mandolines abroad.

✣ ✣ ✣

It seems to be rather a coincidence that of all the orchestras in this country, that which we look to with pride for having achieved the greatest honours—The Luton Mandoline Band—has no flat backed Mandolines amongst them, and its conductor, Mr. Philip J. Bone, has had very decided views expressed to him and confirming his opinion on the subject, at the various "Concours" at which his Orchestra has competed with such success. Those who heard this Band in London recently had a good opportunity of judging for themselves the tone quality of which the continental experts spoke so highly. The conductor of the best known Mandoline Band in London (that of the "Polytechnic and People's Palace") appears to hold similar views as to the style of instrument played by those under his baton.

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It is an accepted axiom that art is for the benefit and enjoyment of the whole world, and not the exclusive possession of one race or country. The question of supporting a home industry in preference to that of another nation does not enter into the matter, because we are not competing against them on the same lines. If such an argument *was* raised and carried to its logical conclusion, we should employ no foreign artistes nor use foreign music. In producing the particular model of Mandoline referred to just now, we undoubtedly stand pre-eminent, and further, it is easy to see that the foreign imitations of *our* productions have been largely responsible for the position the Mandoline holds in this country at the present time. Without them the Fake Schools could not have made such headway. And again, one of the strong points of those who are pushing forward the claims of the Balalaika Orchestra is the necessity for having *genuine* Russian instruments. So, if it was purely a matter of patriotism there could be no question to discuss. But it is nothing of the kind, it is whether the introduction of the "flat back" has been altogether to the best interest of Mandoline teachers?

BETTER BANJOS,
(Will we get them during 1911?)

By A. DE VEKEY.

THE Banjo playing element is calling for a much improved Banjo. Not by direct application to the different makers perhaps, but nevertheless decidedly so by views exchanged privately. The interchanging of ideas privately, however, won't move the makers to alter the models they at present turn out. The only way to get what we want is to hammer at them, and get them to give us something that will satisfy the most critical, and this the present day construction of even the highest grades cannot be said to do.

Don't let me be misunderstood. The materials employed by our principal makers—here and in the States—are, of course, the choicest obtainable, and the workmanship of the best in the high grades, but there seems as though some radical change in the *construction* of the Banjo would secure many additional converts. Banjo construction has not by any means reached its zenith. Therefore, why stop experimenting? It costs money of course, but the maker who can produce nearly the ideal has a fortune within his reach, and we would hear less about the "decadence of the Banjo," &c.

We have the "tilted neck," "high bridge," and "finger rest"—ideas that are certainly steps in the right direction, and we have similarly constructed instruments in the States. However, without obliterating the cheery, characteristic Banjo tone, much more stills awaits development.

If a permanent sounding board (now vellum) in some way could be devised, producing nearly as possible the Banjo quality of tone, it would be an immense improvement, and would pave the way for greater things.

Nothing yet discovered can approach, much less equal, a good calfskin. A metal sounding board (made of steel, I believe,) has been on the market over here, but, not having adopted by any professional player, I must conclude it was not destined to supersede the vellum—to put it mildly. The idea, however, is an excellent one, and the originator should be encouraged to persist in his experiments, especially so, as an American contemporary tells us that makers out there have been experimenting with an aluminium sounding board in place of the vellum for Banjo. I have never yet heard one, but should imagine that the quality of tone produced from an aluminium sounding board would be *nearer* the Banjo tone than if made of steel, though probably far from the ideal sought.

I am also not quite sure, either, that the future improved Banjo will have an "open" back. That feature, from an architectural point of view, is a curious one, and "holds" in no other stringed instrument.

Personally, I am inclined to the opinion that the future Banjo will *have* a back, thought out and adjusted in some scientific way. This, of course, would make them all, in a way, Zither Banjos; yet, I think, it will come, and the best features of both instruments be blended as it were (the brilliancy and lengthy vibrations of the one with the mellowness and carrying power of the other). permitting of either gut strings and finger tips or steel strings and nails being used at the player's option. By the way, some Guitarists use gut strings and finger tips, and others a steel first and nails, but the instrument in both cases is called a "Guitar."

I often wonder why some makers still persist in turning out those narrow slotted heads for Zither Banjos. They give considerable trouble in restringing, and are not nearly so effectual as the upright barrel model. They are especially a nuisance in the neighbourhood of the octave string just where it emerges from the "tube."

Good modern machines of the upright barrel model can be obtained for Banjo or Guitar. They ensure quick restringing, and give satisfaction in every way.

Some other method of arranging the octave string—I'm alluding to the "tube" in the Zither Banjo—might with advantage be devised.

In the opinion of many players we are nearing finality in Mandolin construction, but the same cannot be said about the Banjo, the construction of which (minor details excepted) has been stationary for years past.

Well, then, are the makers doing what is reasonably expected of them to help maintain the Banjo interest in the future? Methinks not.

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ART—*VERSUS*—SCIENCE.

By ELSA LEIGH.

THERE is a point where some players, who rely upon purely scientific methods in the rendering of a piece of music, stand in the way of its really artistic representation through not giving the *natural* forces within themselves free play to assist the *mechanical* portion of their efforts. In other words—individuality has been sacrificed to cold scientific performance.

To master the mechanical element of music is not enough. Musical *sense* should be added to it, and a single note will often stand as for an actual word of mouth, spoken or sung by the voice.

It is quite possible at times to become such slaves of science, that true and natural art is well-nigh killed, though the whole performance may be absolutely (but very coldly) correct.

Take, for instance, "Mendelssohn's Spring Song" as an example of my meaning.

Most Pianists are familiar with this charming "Song without words," and many will give a perfectly correct and pretty rendering of it, paying due attention to the printed expression marks, but, with all this, how few seem to grasp the musical sense of it. If they were to realize that the first note represented the distinct call of a bird, followed by the soft spring breeze rustling through the leaves of the trees, while hidden among the boughs and branches the cuckoo and other birds are calling, and quite distinct from these again, are heard the effects of the babbling brook and the drowsy languid air of the soft spring day,—how much more poetic and illustrative their performance would be.

Yet another example—That of Tosti's "Good-bye."

Here is a picture of autumn. Take the phrase "Falling leaf and fading tree." In the accompaniment to these words there is at the end of the word "leaf," and also at the end of the word "tree," a single note in the bass which distinctly conveys the idea of a falling leaf. Yet how few accompanists realize that, and fail to give to that particular note its musical sense.

Music to give genuine pleasure should have some semblance of natural instinct about it.

What could be more delightful, more inspiring, yet oft-times more tenderly pathetic than the music of the Hungarian gipsies? Yet, these are absolutely natural musicians.

Music is not a series of disjointed happenings. Each part has a wonderful relationship to that which has gone before, and is aptly fitted to it in perfectly natural sequence.

So, it is every good teacher's duty to try and discover the individual traits of a pupil, and pay special attention to the training of each, so that in time the student will gradually come to understand how to cover up the purely mechanical portion of his training by the greater artistic conception of his rendering.

Careless and uninitiated people do not trouble to think of these things, but those who do, know that it is the highest art to conceal art, and make every effort appear as natural and spontaneous as possible.

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ANDANTE.

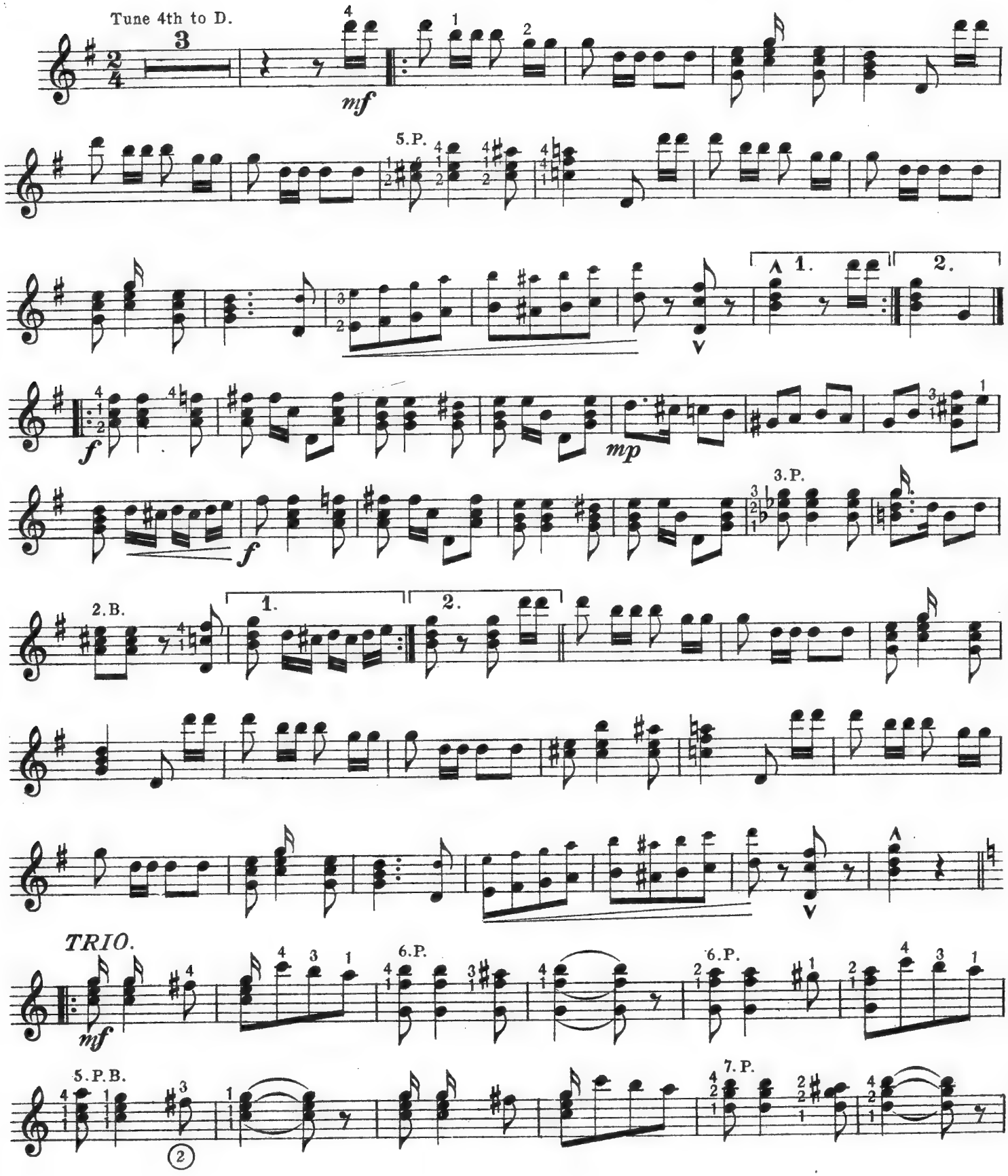
FROM INTRODUCTION TO "FAUST."

CH: GOUNOD.

ROMPING ROSSIE.

1st BANJO.

MADELINE ROSSITER.



10. P.
6.P.
f
ff
5.P.
6.P.
9.P.
1.
2.

ROSE LEAVES.

ROMANCE.

TWO MANDOLINES.

G.H. HUCKE.

Moderato.

f
mf
ff
p
Rall.

To Miss Maud Mary Cox.

L'ETOILE.

GAVOTTE.

COMPOSED BY
FRANK MOTT HARRISON.

Tempo di Gavotte.

1st
2nd
rit:
a tempo.

MEDITATION.

Herbert J. ELLIS.

TO BE PLAYED TREMOLO ON THREE STRINGS.

Andante religioso.

A BANJOIST'S BANQUET.

By A. BOBSWORTH.

DEAR JOE. Your wish that I should fill the Friday evening of my week up in London for the Cattle Show by attending the Banjo Concert at Kensington Town Hall, was duly respected, and, as I promised, I am sending you a few notes of my impressions.

I met young Arthur, of Drysdale's, on the day before, he hadn't arranged to come, but his people sent him up specially to see about a contract they had in hand, and, as he is a keen 'Joist, he was glad of the opportunity of hearing a Banjo concert, and we went together.

We found our way to the Hall easily enough, paid our shilling each and sat at the back under a gallery. We didn't mind not being able to see much, but what we *did* object to was having to pay threepence each for our programmes. There was no mention of the proceeds of these being given to any Children's Dinner Fund or other charitable purpose, and, as Arthur said, twenty-five per cent. extra on the price of admission *is* a bit heavy.

The appearance of the "Royal Pierrots" on the platform started the concert. There were eight or nine of them, I think, and very nice they looked altogether. As you only want to hear about the instrumental items, I needn't say anything much of the singers, excepting that they were all well appreciated and had to give plenty of encores. We both thought that less talking amongst the members of the troupe themselves, when the solos and songs were being given would have looked better, as this so takes away the attention of the audience from the performer. They commenced with an "American Patrol" for Banjo and Piano and scored an encore right away, we were out for enjoying the evening and you can always depend on the Banjo for a lively opening. Then, after a song, Miss Doris Walthew gave a Banjo solo. She looked a pretty little Pierrette and played in good style, of course she had an encore, and deserved it, playing another solo which went even better than the first one. Mr. Essex's Banjo song went well, and he had to give an encore too. They had the Piano as well as Banjo for accompaniments, and the fancy work put into the parts played by Miss Walthew and Mr. S. E. Turner —in the second song especially—were alone worth going to hear, really a fine lesson in Banjo accompanying. After the next turn—songs by Mr. Selwyn Driver—the Pierrots left the platform and for some reason the stage lights were then switched off. It seemed rather a pity, but perhaps a compliment to Olly Oakley (who followed) was intended after all, a suggestion that his brilliancy as a star turn didn't need any artificial illumination. He gave us Cammeyer's "Bolero," then the "Sweep's Intermezzo" and his own "Marche de Concert" for the third, and of course an encore was demanded. So he played "Valse Chantante" as an extra, and even then they didn't seem to care to let him go. The next item was an Overture by the Luton Mandolin Band. This, to my thinking, was the very finest of it's kind I'd ever listened to. I don't suppose there were more than about twenty players altogether, but the effects they produced were far and away the best I've yet heard. I reckon if this band had anything like the chances the Russians have had lately, we should hear a good deal more of the Mandolin than we do just now. The second part opened with Miss Alice Lyman, who played three Banjo solos, somewhat in the style that Farland gave us a few years ago at the old St. James' Hall you remember. Whether the people coming in to their seats after the interval disturbed the lady, or what it was I don't know, but it seemed to us she wasn't quite happy somehow. She played very well—very well indeed—but I don't think she was at her best. Prince Tschagadaeff came next with his Balalaika solos. He had to play an encore piece, and scored very well for his instrument. Oakley followed him, and fairly brought the house down with the new Banjo solo "Graceful Dance," which was in December "KEYNOTES,"—the "Spirit of the Glen" it's called. This piece was undoubtedly the favourite of the evening, judging by the applause. Then he played a new Quickstep, and after he had seen he couldn't get out of playing again, we had "Melodie" to finish up with. Then the Pierrots came on again, with S. E. Turner as Banjo soloist. He played one of Morley's earlier pieces—we wished he had come on earlier as he is always worth listening to, but we had to hurry away. A good house and a good show —you'd have enjoyed it.—BERT.

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CONCERT NOTES.

BLACKPOOL.—Mr. E. L. Hothersall writes:—It is reminiscent of old times sending along our monthly notes from Blackpool to our professional journals. We are situated in a "land of song." Singing, or attempting to, seems to be the favorite musical study here, and of course, instrumental music is affected.

The recent competitive Festival exemplified this to a great extent, the town not being able to raise a small string band for the Local Orchestra Class, which event was in consequence abandoned, no entries being forthcoming.

The B. G. & M. performances up to now have been somewhat limited. The craze for roller skating (now on the decline) the last three years evidently taking the place of musical study.

There have been occasional visits to the Variety Halls by various performers of the B. M. & G., but to me, the music served up does not appeal, the public also show signs of tiring of this slap-dash style, involving a minimum of musical taste, and a maximum of noise and execution (good word), devotedly assisted by the theatre band.

The "Della Rosa" Band of Neapolitan singers and players, paid a welcome return visit to the Winter Gardens for the entire season, and delighted all who heard them in their characteristic Italian selections and songs. The combination consists of 2 Violins, 2 Mandolines (one player of the latter is a master of impromptu obligato work), and 3 Guitars, played in the Italian style of accompaniment, *i.e.*, thumb R. H. for bass note and chord being exclusively used. All the repertoire is memorized, an object lesson to English players.

The Balalaika Orchestra (conducted by Mons. V. Abaza) ventured into our midst, and it is most unfortunate that better support was not accorded them. The better class people were in evidence and warmly testified their appreciation of the beautiful music. I could not help thinking that their selections, properly arranged, would be most effective on a full B. G. & M. orchestra. The Domra was kept in the background, though it was obvious that this instrument is the mainstay of the combination. A sort of glorified auto harp (the goosely) produced weird chromatic effects such as might be obtained on a piano when the front and action are removed.

The inaugural Smoking Concert, at the Junior Conservative Club, Blackpool, took place on September 26th, when a remarkable programme was presented by a number of the professional musicians of the town. One of the items most appreciated was a Xylophone solo, played by Master Garnetti, a boy of nine. A Violin solo "The Fiddler's Dream," accompanied by four Trombones only, was thoroughly acceptable in spite of what seemed at first an unholy combination. The Mandoline and Piano selections by Messrs. Parkinson and Hothersall were well received.

The two latter also scored successes with their playing at a presentation of Medals in connection with the Oddfellows Society at the Wellington Hotel, and at a Whist Drive and Social Evening on behalf of The Old Folks Clothing Fund when held at Crewe's Private Hotel on November 8th, when Mr. Parkinson contributed several unaccompanied Mandoline solos in 3 and 4 part harmony.

The Poulton-le-Fylde Horticultural Society gave their Annual Exhibition in the Sheaf Street Schoolroom, Saturday, November 11th. A small B. G. & M. Band of Ladies in charge of Miss Wood, one of our most enthusiastic students of the Mandoline, was responsible for a well-played programme.

An endeavour to raise the tone of B. G. & M. playing and stimulate interest, is being made by fortnightly Recitals of the best music obtainable, being given free by invitation to all who take an interest in the higher development of our instruments.

The Blackpool Amateur B. G. & M. Band is preparing to celebrate its Twenty-first Anniversary next year, 1911. All players in the North Lancashire district desirous of augmenting a large orchestra, are invited to communicate with the Hon. Sec., Mr. E. L. Hothersall, 47, St. Chads Road, S. S., Blackpool.

There is every sign of a Banjo and Mandoline Academy—of the character receiving so much attention in "KEYNOTES"—about to attempt operations in Blackpool. The ground is barren, and we wish them well of their enterprise; each step is being carefully noted with a view to prompt action being taken to advise the public, further particulars will be forwarded you in my next letter.

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BROMLEY.—At the Central Hall on December 27th, Mr. Joe Morley was specially engaged with a number of other first-class artistes for the popular Bank Holiday Entertainment. The large audience present expressed special delight with the Banjo solos—"Polka de Concert," in particular, meeting with a tremendous reception.

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EAST BRENT (SOMERSET).—At a recent concert held here the local press reports:—"An interesting feature was the Mandoline solo by Miss D. Saye, a very youthful performer, who acquitted herself admirably, and in demand to an encore charmed her audience with playing 'Eileen Alannah.'" Miss Dorothy Saye is a pupil of Miss Elsa Leigh.

FINCHLEY ROAD.—All Saint's Parish Hall.—On Wednesday, December 14th, under most unfortunate weather conditions, the Hampstead Mandoline and Guitar Orchestra held their annual concert. The "Mandoras," a quintette of instrumentalists, gave the opening numbers—playing "Dichirazione D'Amour," and "Sweet and Low." One of the best appreciated items of the evening was the fine performance on the Mandoline, of Miss Beryl Thornycroft. She gave "Caprice Spagnuola" which was rendered in excellent style and resulted in a recall to which she responded with Grieg's "Berceuse." The Hampstead Orchestra (amongst whom were noticed some familiar faces of those who are in other combinations of a similar kind) displayed marked ability. In the first part of the programme they gave Persichini's splendid arrangement of his "Fiori D'Arancia" Waltz and "Parole Amorose" (*Francia*) for which they were encored, and responded with "Song of the Boatmen on the Volga." In the second part they played "La Paloma," Schubert's "Serenade," and "Moonlight in Venice," which were also efficiently rendered. The Tenor and Bass Mandolas were especially noticeable in the latter number, their opening to the accompaniment of the first and second Mandolines, and later, when the Mandolines took the solo and Mandolas the accompaniment, being particularly well played. Credit is due to Madame Waldahoff for having brought the orchestra to such a pitch of excellence, and equal praise is merited by the members for their individual skill. A number of vocalists contributed to the programme, and Miss Mabel Ward and Miss Amy Parsons, G.S.M., divided the duties of accompanists.

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ROYAL ALBERT HALL.—"Truth" Doll and Toy Show.—On the second evening of the above, a concert was given by Mr. Jenkins' Mandoline Band, assisted by several well-known artistes. Of the selections played, a favorite with the audience was "Christmas Fantasia," the appropriate Hymns and Carols of which it is made up, being particularly applauded, while Odell's "Toastmaster March," "Ben Hur," and "Plantation Festival," were also specially chosen for appreciation.

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QUEEN'S (SMALL) HALL.—The Polytechnic Christmas Dinner Fund.—The Polytechnic School of Music gave a Concert in aid of the above fund at the Queen's (Small) Hall, on Monday Evening, December 19th, This fund last year amounted to nearly £1,383, and provided dinners for 4,200 familes. The Mandoline Band delighted the audience with several exceptionally well-executed selections, amongst them being "Christmas Fantasia," "Gems of Erin," "Toastmaster March" and "Plantation Festival."

LEYSIAN MISSION, CITY ROAD.—The Polytechnic and People's Palace Mandoline Orchestra, with several vocalists, gave a concert at the above Hall, on Saturday evening, Dec. 17th, to a large audience. The orchestra's first item was "Gems of Erin." This was encored and a portion repeated. Later they gave "Plantation Festival," "The Toastmaster March," and "Christmas Fantasia." But for the fact of so many encores being demanded and allowed in the first part, the second had to be curtailed, or the latter would have been played again. The Polytechnic Balalaika Orchestra (nine enthusiasts from the Mandoline Band), gave "Souvenir de Vienna," for which they were encored. They have greatly improved since they were first heard at the beginning of the season. It appeared to us, however, that the addition of a Pianist was hardly necessary.

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GLASGOW.—Mr. and Mrs. Merton's Concert on December 7th proved a great success, the Athenæum Hall being crowded and encores demanded for nearly every item on the programme—Mr. Olly Oakley alone contributing four extra pieces. Persichini's "Loin de le Terre D'Italie" was chosen by Mr. Merton for his Mandolin solo, and its performance secured for him an encore, an arrangement of Scotch airs in full chord tremolo. Mrs. Merton's exquisite touch on the Zither-Banjo was displayed to the full in Cammeyer's "Andante and Waltz," also in "Humoresque," the encore piece. One of the special features of the evening proved to be "Dashwood Quickstep" by the Glasgow Amateur B. M. & G. Orchestra (conducted specially by the composer, Mr. Olly Oakley), and his fine orchestral arrangement of this popular solo was given with excellent tone and pace, the applause at the finish compelling Mr. Oakley to bow his acknowledgements. Messrs. Orr and Hunter, Banjo Duettists (pupils of Mr. Merton), the Banjo Club and Mandolin Band were all in great form, and the audience most enthusiastic throughout.

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THE CRESCENT BANJO TROUPE (Messrs. R. J. Holdstock, L. Smith and W. O. and H. Boyle) were amongst the most highly appreciated of the "turns" at the Smoking Concert of the City Press Swimming Club, at the Talbot Restaurant, on November 26th, playing "Beat of the Drum" (*Grimshaw*), "Kilties," "Black Coquette," and others of their repertoire. "Twin Star" March (*Cullen*) and "Beat of the Drum" were the favored two of their items at the Poplar Town Hall, on December 16th; and on the 19th this combination of players repeated their success at the Royal Victoria Hotel, Canning Town.

CROSS-WORK.

IT is not the custom of our profession to go out of our way to dwell on our mistakes. "Least said soonest mended" represents our general view. But there are exceptions.

We cannot say how it was, but by some lapse in the reporting department one of our musical critics was sent to "do" a football match, and one of our sporting staff to report a high-class concert. We are all Dreadnoughts, and there was no thought of "bilking" the engagements. But the results, naturally, were curious, and would not in the ordinary way have been published. Indeed, it is only by judicious delving in the waste-paper basket that we have been able to put them before our readers. This is how Orpheus (or whatever his name is) tackled

A FOOTBALL MATCH.

. . . Superb as was the tonality of the Slackburn Rovers, there was noticeable at times a certain raggedness in attack. Signor Snooks, their gifted conductor, eminently endowed as he is with knowledge and temperament, occasionally failed to achieve that precision in ensemble which is the aim of the interpreter of football. Some of the solo work was altogether admirable, and Herr Slacker was responsible for many inspiring runs, one of these especially being rendered con fuoco, ending with a crescendo shot at goal. It is a pity, however, that the skill of so able a body of players should be wasted on a work of so insipid and banal a quality. One cannot deny a certain surface prettiness to the game, but it lacks the robuster quality of the old masters, and suffers from over-refinement. There was a deplorable tendency to rallentando at times. But even the acutest critic could not complain of the exquisite tone-colour and charm of a duet between Signor Buggins and Signor Jenks, each of whom supplied the exact complement of the other's perfect pedal dexterity (if the term may be allowed). Within the bounds of their temperamental limitations, they have achieved a masterpiece of artistry, and their efforts were rewarded with an indisputable encore.

On the other hand, the Woolly Wanderers performed with a want of finish which revealed a lack of rehearsal. Their tonality, too, was deficient. In their hands the suave inevitableness of the work they were producing became harsh and cacophonous. One or two of the soli were creditably rendered, and Mons. Packett, in one of his efforts, delighted the critical eye with some deft work, his upper register being brought into play with glorious effect. His fortissimo passages were, perhaps a trifle overdrawn, but that may be put down to the extraordinary complexity of the score. The game ended in a draw of two goals each.

A HIGH-CLASS CONCERT.

"The Whistler," one of the most eminent critics of Association football, weighed in with the following:—

At the Albert Hall, before a fair gate. The concert opened sensationally with a dashing duet between Gregori and Slavonsky, who made a passing run down the bass, ending in a futile attempt to improve the score. A brainy clearance by Riposto was the next feature. Then came a spirited attack by the whole of the chorus, who penned the orchestra in their own goal and rained in shot after shot, Cesare Longotempo ultimately finding the net with a rasping effort. Nettled by this reverse, the orchestra retaliated in gallant fashion, and raided the territory of the chorus, but failed to pierce the defence which was set up by Buffer on the side-drums. Then came an electric solo run on the Violin by Gregori, who threaded his way through the defence and scored with a lightning drive all along the carpet. I doubt whether Congo, who was at the Piano, ever saw the shot till he had to fish in the sound-box of his instrument. Matters were now level, and the chorus and orchestra strained every nerve to secure the mastery. Once Slavonsky was going through on his own in the bass when he was foully brought down just outside the penalty area by a mis-hit on the part of Buffer, the ensuing free kick being futile. "Spike" Griggs put in some pretty footwork on the organ, the way he side-stepped his opponents being a treat to listen to. All this time Borinsky, the leader of the orchestra, had hardly been in the picture, but now he came along with a wet sail and had the chorus in difficulties, from which they were only extricated by a thunderous effort from the bassi. Some long kicking between the triangle and the principal tenor followed, but nothing materialised, and the concert ended in an even draw.

I understand that the conduct of Buffer is to be brought to the notice of the Musical Association.

The number of spectators is officially returned at 2,301, and the gate receipts amounted to £119 2s. 4½d. The concert will be replayed on Wednesday next on neutral ground.—"*Yorkshire Telegraph & Star*" *Special.*

NOW READY

Olly Oakley's most recent Solo—

"GRACEFUL DANCE"

("The Spirit of the Glen")

A delightful composition by JAN HURST specially composed for and arranged as a Banjo Solo by OLLY OAKLEY, and played everywhere by him with overwhelming success.

WITH PIANOFORTE ACCOMPANIMENT.

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THE WEAVER BANJO

Fulham, S.W., *March 24th*, 1910

DEAR WEAVER,—I have played on your Banjos for over 14 years in all kinds of buildings, concert halls, piers, etc., and they have always given me the greatest satisfaction, also my listeners tell me how the tone carries to every part of the building.

I have tried Banjos of all makers, but none respond so quickly to the touch nor have that deep solid tone, which is so noticeable in yours. You certainly have the secret of getting what I call the *real Banjo tone, whether metal or wood hoop the tone is there.*

To test the tone of a Banjo is to play with the fingers only, if it sounds well in this style, it is bound to be all right any way it is played.

I might also say the construction is so sound that they *never* give the slightest trouble.

Yours sincerely, **JOE MORLEY.**

London, W.C., *March 20th*, 1910

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*Alabama Rose	J. Liddicott	150
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*Apollo March	A. Sullivan	137
Band March, Quickstep (B. 58)	H. J. Ellis	24
Battalion Quickstep (B. 508)	A. V. Reeves	110
Battle of Flowers Gavotte (B 310)	H. J. Ellis	49
Belle of Scarborough, Dance (B. 228)	H. Turner	12
Belle of the Pantomime (B. 416)	J. Morley	99
Beneath Thy Window, Serenade (M. 240)	G. H. Hucke	75
Blanche Graceful Dance (B. 101)	H. J. Ellis	42
Bluebell Waltz (M. 134)	F. C. Folkestone	20
Black Bess Polka March (B. 41)	H. J. Ellis	2
*Bohemian Galop	Rudy Heller	136
Bon Vivant March, Overture	R. Allen	74
Bouquet Schottische (B. 438)	N. Greenop	95
Butterfly Revels (B. 430)	A. R. Watson	81
Bulgarian Patrol (M. 288)	H. J. Ellis	88
Carmina Valse (B. 426)	F. Conway	97
Carolina March (B. 17)	H. J. Ellis	73
Carnation Gavotte (B. 540)	A. Sullivan	116
Celia Gavotte (M. 114)	N. Greenop	17
Chester Polka March (B. 500)	F. Chester	106
Christy Minstrels Overture	H. Turner	72
Clarence Polka March (B. 121)	H. J. Ellis	6
Clifton Bank. Polka March (B. 211)	H. Turner	11
*Columbian March	Paul Eno	135
Commodore March (M. 497)	R. Spencer	131
Coquette Valse (B. 195)	A. Tilley	8
Coronet Overture (M. 368)	Herbert J. Ellis	153
Cromartie Polka March (B. 65)	R. Heath	3
*Dainty Steps Gavotte	Banjeaurine lead E. Reeves	125B
" (M. 453)	Mandoline lead E. Reeves	125M
*Dandy Fifth Quickstep	A. A. Farland	141
Danse Caracteristique (B. 230)	A. Lyles	46
Darkies Awakening (B. 292)	G. L. Lansing	16
Darkie's Dream (B. 192)	G. L. Lansing	7
Darkies Patrol (B. 244)	G. L. Lansing	14
Devonia Romance (M. 26)	H. J. Ellis	63
*Dinky's Patrol	A. W. Newton	148
Domino Polka (B. 100)	H. J. Ellis	69
Douglas Cake Walk (B. 747)	M. Rossiter	151
*Dreams of Darkie Land	Rudy Heller	134
*Drexel March	Thos. J. Armstrong	140
Elsie Waltz (M. 9)	H. J. Ellis	58
Empress March (M. 309)	R. Heath	84
Estrella Valse (M. 161)	F. C. Folkestone	139
Evening Bells Waltz (M. 364)	R. Allen	108

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Fair Venice Waltz (M. 233)	H. J. Ellis	85
Fairy Dell Schottische (M. 163)	H. J. Ellis	37
Faust," Selection	Arr. by A. R. Watson	127
Flower of Venice Gavotte (M. 370)	C. Wills	150
For the Crown Polka March (B. 447)	W. S. Folkestone	94
Four National Airs (God Save the King, God Bless the Prince of Wales, Auld Lang Syne, and Rule Britannia)		122
Fox and Hounds Overture	H. Turner	71
Frivolity Barn Dance (B. 304)	F. C. Folkestone	19
Fulford Polka March (M. 202)	G. H. Hucke	57
Funeral March of a Coon (B. 494)	N. Greenop	104
Gladiola Schottische (B. 321)	F. C. Folkestone	29
Gloria Waltz (M. 138)	W. S. Folkestone	123
Gordon Polka March (M. 15)	H. J. Ellis	23
Grand Fantasia on English Airs (M. 315)	Arr. by G. H. Hucke	111
" " Irish " (M. 311)	" "	112
" " Scotch " (M. 313)	" "	113
Grosvenor March (B. 299)	W. S. Folkestone	45
Handicap March (B. 568)	G. Rosey	118
Harvest Home Barn Dance (M. 141)	G. H. Hucke	32
Havelock Polka March (B. 108)	H. J. Ellis	70
Hettie Waltz (M. 91)	N. Greenop	18
Honeymoon Waltz (B. 237)	J. Stevens	13
*Hot Corn	Paul Eno	147
Intermezzo (M. 502)	G. H. Hucke	132
"Il Trovatore," Selection	Arr. by A. R Watson	124
Inverness Polka March (B. 265)	H. Turner	11
Iris Gavotte (B. 117)	H. J. Ellis	45
Jessamine Polka (M. 3)	H. J. Ellis	22
*Kennedy's Galop	A. H. N. Kennedy	146
*Keystone State March	Thos. J. Armstrong	143
Kincora Polka March (B. 134)	R. Heath	68
King's Guard March (B. 342)	F. C. Folkestone	33
La Duchesse Valse (M. 212)	H. J. Ellis	91
"La Traviata," Selection	Arr. by A. R. Watson	126
Le Fantôme Danse (B. 283)	H. J. Ellis	34
Les Adieux Valse (M. 94)	J. Hutton	120
Le Carnival Grand March (M. 18)	F. Garguilo	103
Liberty Bell March (B. 442)	J. P. Sousa	78
Light Brigade Polka March (M. 374)	W. S. Folkestone	121
Lorne Polka Dance (B. 111)	R. Heath	5
Lottie Valse (B. 485)	H. Turner	77
Love and Beauty Waltzes (B. 365)	T. J. Armstrong	26

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Madge Valse (B. 245)	A. Tilley	38
Manhattan Medley Overture (B. 31) ...	H. J. Ellis	67
March of the Conquerors (B. 308) ...	F. C. Folkestone	39
Market Chorus from Masaniello	Arr. G. G. Glen Turriff	107
May Queen Barn Dance (B. 451) ...	F. C. Folkestone	93
Melbourne Barn Dance (B. 457) ..	N. Greenop	82
Merry Coons' Dance (B. 466)	N. Greenop	102
Merry Go-Round Dance (B. 340) ...	F. C. Folkestone	101
Meta's Waltz (B. 369)	H. Turner	79
Mexican Dance (M. 8)	H. J. Ellis	54
Napoli Polka (M. 4)	H. J. Ellis	59
Normandie March (B. 366)	T. J. Armstrong	28
Novar Grand March (M. 21)	R. Heath	25
Oakleigh Quickstep (B. 763)	Olly Oakley	152
O'er the Sea Polka (M. 177)	H. J. Ellis	83
Old London Overture (M. 340) ...	G. H. Hucke	105
*On Guard, Military Polka	Thos. J. Armstrong	142
Out West Barn Dance (B. 383) ...	H. J. Ellis	51
Park Crescent March (B. 26)	C. B. Burnand	1
Parma Romance (M. 17)	H. J. Ellis	62
Perseverance March (B. 566)	R. Johnson	115
"Poet and Peasant" Overture (M. 277)	J. F. C Abelspies	154
Poppies and Wheat Barn Dance (M. 523)	E. H. Hucke	128
Primrose Valse (B. 197)	A. Tilley	9
Queen of the Burlesque Schottische(B. 154)	A. Tilley	27
Queen of Diamonds Schottische (B. 392)	J. Pidoux	92
Queen of the Night Graceful Dance(M. 171)	H. J. Ellis	55
Qui Vive Polka March (B. 372) ...	H. J. Ellis	47
Rajah Polka March (M. 209)	H. J. Ellis	90
Ranelagh Graceful Dance (B. 395) ...	H. J. Ellis	100
*Rastus' Honeymoon	Meacham-Eno	139
*Reign of Love Waltz	Paul Eno	145
Rialto Polka March (M. 42)	H. J. Ellis	53
Riviera Waltz (M. 2)	H. J. Ellis	52
Rosette Entr'acte (M. 181)	H. J. Ellis	50
Ruby Polka March (B. 99)	H. J. Ellis	67
Russian Dance (M. 234)	N. Greenop	116
Sacha Valse (M. 196)	N. Greenop	64
*Sambo's Wedding	F. Stuber	14
Scorcher March (B. 570)	G. Rosey	119
Selection of Old English Airs (M. 200) ...	E. Beningfield	60
Selection from "Faust" ...	Arr. by A. R. Watson	127
Selection from "La Traviata"	Arr. by A. R. Watson	126
Selection from "Il Trovatore"	Arr. by A. R. Watson	124
Seville Waltz (M. 81)	N. Greenop	40
Silver Star Gavotte (M. 158)	F. C. Folkestone	31
Skipping Rope Dance (B. 78)	H. J. Ellis	4
Souvenirs et Regrets (B. 458)	H. J. Ellis	80
Spanish Serenade (M. 69)	K. Selbini	30
Starlight Waltz (B. 50)	H. J. Ellis	21
St. James' Grand March (B. 434) ...	H. J. Ellis	96
Sybil Entr'acte (B. 116)	H. J. Ellis	44
Sul Frontispizio March (M. 295) ...	K. Selbini	89
Sunbeams Waltz (B. 306))	W. S. Folkestone	48
The Darkies Dream (B. 192)	G. L. Lansing	7
Tilley's Barn Dance (B. 243)	A. Tilley	43
Tivoli Gavotte (B. 397)	H. J. Ellis	65
Trip Away Barn Dance (M. 146) ...	K. Selbini	36
Tudor Overture (B. 431)	H. J. Ellis	76
Twilight Waltz (M. 36)	R. Heath	56
Valencia Polka March (M. 118)	N. Greenop	114
Valerie Gavotte (M. 237)	A. Hanson	86
Verona Waltz (M. 16)	H. J. Ellis	109
Violetta Gavotte (B. 207)	J. Stevens	10
Washington Post March (B 371) ...	J. P. Sousa	35
*White Coons Polka March	Sam Payne	133
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*Yacht Club March	Arrd. H. J. Fiske	144
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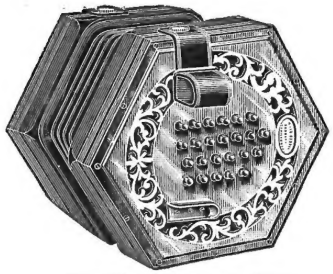

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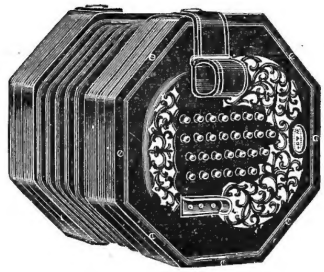

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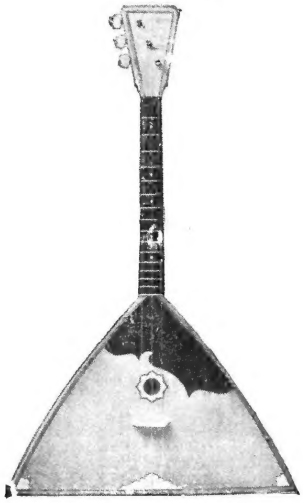

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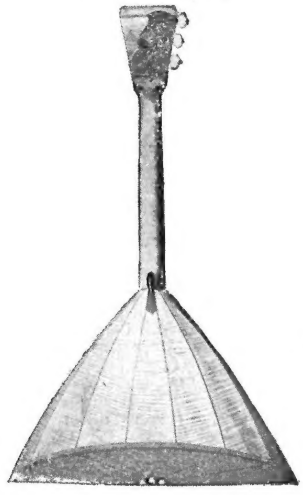

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